

MEXICO / this month

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SPECIAL ISSUE: CHRISTMAS - 1961

PR



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Mexico this month

ANNOUNCES (PROUDLY)

ITS 5TH ANNUAL
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posada season
spectacular

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of special interest

Immediately following Thanksgiving, the count-down for Christmas begins. But it doesn't last as long in Mexico as it does in most countries, for here, Christmas begins considerably earlier and lasts noticeably longer than anywhere else.

On the 16th of December, the holiday season officially begins with nine days of *posadas* — one for each day of the Holy Family's journey to Bethlehem. But most fastidiously Mexicans can't wait and *pre-posadas* are common.

Posadas are pretty wild and wearing affairs, each lasting as long as the hardest pest. After nine scintillating evenings of them, most people are too weak to crack a piñata on Christmas day itself, so it's generally a quiet day during which people regain their energies for a few *pre-posadas* which bridge the gap between Christmas and the Day of the Three Kings on January 6th.

But December's highlight is the 12th, which is the day on which thousands of worshippers make pilgrimages to the Basilica to pay homage to the Virgin of Guadalupe, Mexico's patron saint.

The Virgin of Guadalupe first made her appearance on December 12, 1531 when she provided her portrait to a poor Indian named Juan Diego. She spoke to him, saying: "It is my desire that a church be built here for me, where as thy most marvellous mother, and mother of all thy people, I may show my loving clemency . . . to all those who love me and seek me . . ."

The church was constructed, and since then, Mexicans from all over the Republic make long and arduous pilgrimages in her honor. The Dark Virgin has played an important and mystical role in Mexican history, traditionally being the protector of the Indian. In the Revolution, she was opposed to the Virgin de las Batallas, who was appointed a general in the armies opposing the Revolution. When Hidalgo shouted the famous "Grito," he included the words, "Viva la Virgen de Guadalupe." She became the figurehead and symbol of the revolutionary forces.

On the night of the 12th, the Basilica is crowded with worshippers and a long line of processions wand their painful way to the shrine. Below, in the churchyard, Indians in bizarre and colorful Aztec costumes perform ritual dances and the activities continue far into the night.

Preview

WHAT TO SEE, WHERE TO GO IN

the holiday season



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climate

CITY	Temp. (F.)	Rain (Inches)
Acapulco	79	0.4
Cuernavaca	66	0.1
Guadalupe	59	0.8
Guajuato	59	0.6
Mérida	74	1.2
Mexico, D. F.	54	0.3
Monterrey	57	0.9
Oaxaca	64	0.4
Puebla	56	0.3
Taxco	67	0.1
Tehuantepec	66	0.6
Veracruz	72	1.0

Holiday hi-lights fiestas & spectacles

Silver Fair—This annual fair ends on Dec. 10 in Taxco, Guerrero. The celebration includes theatrical representations, dances and fireworks, as well as many other attractions.

IV World Cinema Revival—Revivals of great films will be shown at the Cine Diana (corner of Reforma and Mississippi).

Japanese Exposition will be held from Dec. 1 to Dec. 17 in the National Auditorium. The show will include exhibits of the principal Japanese industries such as automobiles, electric generators and chemical products.

Dec. 8 & 12 — Cosamaloapan, Veracruz. Fiestas honoring the Immaculate Conception and the Virgin of Guadalupe in the traditionally happy spirit of the people of this region, with beautiful Veracruz huapangos and dances.

Dec. 12 — The 429th Anniversary of the apparition of the Virgin of Guadalupe. There are celebrations all over the country and special Guadalupean bullfights are usually held from Dec. 7-12 to raise money for the Virgin. In addition to those already mentioned, the festivities in Guadalupe, Zacatecas, and San Marcos, Jalisco, are particularly interesting.

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Second Session, Feb. 1 - 22
(Registration Jan. 29,30)

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(Registration, Jan. 18)

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Dec. 8-14 — Tuxtla Gutiérrez, Chiapas. Festivities and a commercial fair to honor the Virgin of Guadalupe. There are religious ceremonies and the town market is filled with regional products, including fruit, coffee, sugar, cheese, cinnamon and decorated gourds.

Dec. 11-25 — Fresnillo, Zacatecas. Celebrations of Christmas and the Virgin of Guadalupe are combined in a two-week long fiesta with serenades in front of the church, featuring Las Mañanitas and posadas.

Dec. 16-24 — San Miguel Allende, Guanajuato. This is one of the oldest towns in Mexico, and it provides a lovely setting for posadas. The citizens present Los Nacimientos and the Pastorelas, dramatizations of the Christmas stories from the Bible.

Dec. 23 — Oaxaca, Oaxaca. Noche de Rábanos, when huge radishes grown in the region are carved into weird shapes and sold in the plaza. On Christmas Eve there are Calendas, night processions of people carrying lanterns and religious images through the streets.

Dec. 24-Jan. 6 — Querétaro, Querétaro. On Christmas Eve there is a fair and a parade of floats showing Biblical scenes and festivities continue until Epiphany.



Dec. 29 — La Ciénega, Oaxaca. The village streets and houses are decorated with lanterns and tissue paper cutouts for the traditional regional fiesta. There are parades, fairs, dances and promenading in the main square to the music of the town band.

Dec. 31 — Milpa Alta, D. F. Noche del Pedimento (Wishing Night). On a hill near the entrance to the town people spend the night building fires and making models of the things they want in the coming year. They build tiny houses, fields, ox carts and animals. Curious tourists are advised to dress and act discreetly.

THE ARTS

dance

Ballet Folklórico de Bellas Artes—These superb dance programs are given every Wednesday at the Palace of Fine Arts at 9 a.m. and Sundays at 9 a.m. under the direction of Amalia Hernandez.

Ballet Popular de Bellas Artes—Folkloric and modern ballets are presented at the Palace of Fine Arts every Sunday at noon under the direction of Guillermo Arriaga.

Mexican Dances—The Folkloric Ballet of the Mexican Social Security Institute continues its winter series of programs at Teatro Xola (Xola and Nicolas San Juan, tel. 43-34-78). Consult local newspapers for day and time of performances.

Ballet Folklórico Filipino—Programs of this visiting group from the Philippines are scheduled to begin Dec. 22 at the Palace of Fine Arts.

Current Exhibits

Galeria Diana—(Reforma 489). Engravings and ceramics by Vicente Gandia.

Instituto de Arte de Mexico—(Puebla 141). Collective show of the Premio Nacional de paisaje (landscapes).

Galerias Excelsior—(Reforma 18). Oils shown by the Canadian artist Pierre Lamare.

Galerias Arte de Coleccionistas—(Berna 10). Collective show of diverse works by Roberto Montenegro, Razcot, and Orozco.

Galeria Proteo—(Genova 39, second floor). Two man show by Montañes and Nicolas de San Miguel.

Galerias Velasco—(Peralvillo 55). Collective show of valuable new works. Open 10-7 except Sundays. Entrance free.

Galerias Chapultepec—(Chapultepec Park above the Monumento Los Niños Heroes). The Exposition "Dia de los Muertos en Mexico" continues. Oils by Mario Palomo and Ramirez Pallo. On Dec. 15 a show by Rafael A. Chong will be inaugurated.

Museo Nacional de Arte Moderno—(Palace of Fine Arts). Exposition in homage to the 70th anniversary of Carlos Merida as well

as contemporary Mexican paintings, Popular Indonesian art, works of the Argentine engraver Norberto Onofrio and contemporary Mexican painting.

Salon de la Plastica Mexicana—(Havre 7). Collective Exhibit and Christmas sale of lithographs, engravings, drawings, sculpture and paintings.

Galeria Souza—(Reforma 334-A). Oils by the Mexican painter Saldívar.



Galeria Kamffer—(Floresca 66). Show and sales of Mexican Colonial art.

Artes Plasticas de la Ciudad de Mexico—(Alameda Park). Collective exposition of Revolutionary art by Saturnino Herran, Clausel, Posada, Gaitia and Dr. Alt.

Central de Arte Mirachi—(Juarez 4). Permanent exposition and sales of contemporary Mexican paintings, as well as art books. Open from 10:00 a.m. to 8:00 p.m. except Sunday.

Jardin del Arte—(Parque Sullivan, near the Monument to the Mother). Open air show and sales of the works of painters belonging to Patrocinados por el Instituto Nacional de la Juventud Mexicana. Sundays from 9:00 a.m. to 5:00 p.m.

Galeria de Juan Martin—(Carrada de Hamburgo 7). Collective exposition of oils and tapestries by Leonora Carrington, Gunther Gerszo, Juan Soriano, Jose Luis Cuevas, Echeverria, Alice Rahon, Remedios Baro. Open from 11:00 a.m. to 8:00 p.m. except Sunday.

Casa del Arquitecto—(Avenida Veracruz 24). Children's matinees every Sunday at 11:00 a.m. Movie revivals are shown every Wednesday at 8:00; entrance free.

museums

Museo Nacional de Antropologia—(Moneda 13). Collection of pre-hispanic art from the Olmeca, Tlauhica, Totonaca, Maya, Zapoteca, Toltteca, Mixteca and Aztec civilizations. Open 10-7 and on Sundays from 10-3. Entrance 2 pesos and Sundays free.

Casa de Carranza—(Lerma 35). Exhibition of personal effects and documents related to the period of the presidency of Venustiano Carranza, under whose regime the 1917 Constitution was signed. Open 9-2. Entrance free.

Museo Nacional de Arte Moderno—(Palace of Fine Arts). Murals of Orozco, Rivera, Siqueiros and Tamayo seen on the second and third floor. Open 10-6 except Saturday morning and Monday afternoon. Entrance 1 peso and free on Friday.

Museo Nacional de Artes e Industrias Populares—(Ave. Juarez 44). Folk art galleries and retail house for popular Mexican art. Open 10-10 and Sundays from 4-9. Entrance 1 peso.

Galeria de Historia—(Chapultepec). Entitled "The History of the Mexican People's Search for Liberty." This modern exhibition shows the struggle of the people for their liberty from 1810-1910. Open from 10-6. Entrance free.

Museo de Arte Religioso—(Guatemala 17). Religious art treasures from the Cathedral of Mexico and other important churches in the Republic. Open 9-3. Entrance 1 peso.

Museo de la Charrería—(Casa Chata, Tlalpan, D. F.). One of the most complete collections of Charro Art. Open 10-2 and 3-5. Entrance 1 peso.



Museo Historico de Churubusco—(Churubusco Convent, near Calzada de Tlalpan). Historic objects commemorating heroism during the war of 1847 and the American invasion. Open 9-2:30. Entrance free on Fridays and 1 peso other days.

Museo Postal—(Palace of Communications, Calle Tacuba). Complete collection of Mexican postage stamps. Open 10-2 and 5-8. Closed Sundays. Entrance free.

Museo Frida Kahlo—(Londres 127, Coyoacan, D. F.). Permanent collection in the former home of Mexico's outstanding woman artist and her famous husband Diego Rivera. Open 10-5. Entrance free.

Museo Nacional de Historia—Chapultepec Castle). Permanent display of the history of Mexico since the Conquest, including the War for Independence, the American invasion, the Wars of Reform, the French invasion, the dictatorship of Porfirio Diaz and the Revolution of 1910. Open 10-6. Entrance free on Fridays, 50 centavos on Sundays and 2 pesos other days.

Museo de Numismatica—(Banco de Mexico). The largest collection of Mexican and foreign moneys. Open 10-5. Closed Sundays. Entrance free.

Museo Memorial Jose Clemente Orozco—(Hamburgo 113). Permanent exhibition of the artist. Open 10-2 and 4-8. Closed Sundays. Entrance 1 peso.

Museo de San Carlos—(Academia 22). Permanent collection of classic paintings by both Mexicans and foreigners. This museum is the first in existence on the American continent. Open 10:00-2:00 and 4:00-6:00. Entrance free.

Museo de Figuras de Cera—(Argentina 21-A). An exhibit of wax figures of famous persons and historical scenes. Open 9:00-9:00. Entrance free.

Museo de la Moda Mexicana (Varsovia 52-Bis). A permanent exhibit of more than a thousand archeological items illustrating the mode of dress in Mexico. Open 10:00-2:00 and 4:00-6:00. Entrance free.

Museo de Armas—(Secretaria de la Defensa Nacional in the Lomas de Sotelo). A very complete exhibit of actual arms and their historical usage in the Mexican army. Open from Monday to Friday at 10:00-2:00 and on Saturdays from 10:00-1:00. Entrance free.

Museo Colonial del Carmen—(at the Plaza del Carmen in San Angel). A Carmelite convent of the 18th century. Open from 10:00-6:00; entrance 1 peso.

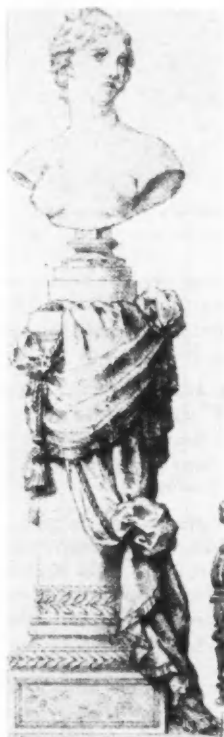
music

Symphony—The National Symphony Orchestra gives a concert on Dec. 21 at 9 p.m. in the Palace of Fine Arts.

Popular Concerts—Every Sunday at 11:15 a.m. in the National Auditorium concerts are presented. Programs include symphonies, chamber music, soloists, folk dance and classical and modern choral groups.

Theatre

Teatro de Camara de Alemania—Palace of Fine Arts. The Die Deutschen Kammerspiele company of chamber theater players will perform works of Schiller, Shakespeare, Frisch and Marcel Pagnol from Dec. 14-19. Under the direction of Reinhold K. Olszewski. Stars include Beatrice Norden, Joachim Teege, Ruth von Petenyi and Egbert von Klitzing. Consult newspapers for programs and hours.



La Dama de Corazones—Teatro Fabregas (Danceles and Xicotencatl, 13-93-06). This comedy is directed by Salvador Novo and stars Gloria Marin, Anita Blanch and Guillermo Murray. Performances at 7:15 and 9:45; and 5:00 and 8:00 Sundays. No programs on Mondays.

El Enemiga del Pueblo (Enemy of the People)—Teatro Orientacion (Behind the National Auditorium, tel. 20-45-14). An Arthur Miller adaptation of Ibsen's drama in which the hero stands up against the economic forces of a village in the interests of truth. With Augusto Benedico, Rafael Llamas, Emma Teresa Armendariz, Alfredo Barron, Jorge del Campo and Maria Rubio. Rafael

Lopez directs and sets are by Julio Prieto. One performance daily at 8:30 except Mondays.

Cinco Minutos Antes—Teatro Sullivan (Sullivan 25, tel. 46-07-72). A dramatic comedy by Aldo de Benedetti starring Carmen Molina, Lorenzo de Rodas, Sergio Jurado and Marichu Labra. Directed by Enrique Alonso. Performances daily at 7:15 and 9:45; Sundays at 5:00 and 8:00, none on Mondays.

Las Fascinadoras—Teatro de los Insurgentes (Insurgentes 1587, tel. 24-58-91). Musical comedy with libretto by Felipe Santander and music by Raul Sayago. Starring are Angelica Maria, Sonia Infante, Arcelia Larrañaga, Titina Romy, Amalia Tuera, Los Yoris and Arturo Cobo. Choreography is by Edmundo Mendoza and music by the Orquesta de Arquitectura. Performances daily at 7:00 and 9:45 and Sundays at 5:00 and 8:00.

Separada del Marido—Teatro del Musico (Valarta 6, tel. 46-81-50). This Spanish comedy is by Sevilla and Tejedor and stars Enrique Rambal, Lucy Gallardo and Miguel Corcega. Rambal directs. Performances daily at 8:30, Saturdays at 7:15 and 9:45, Sundays at 5:00 and 8:00.

MARIONETTES

Los Picoli de Pedreca—This Italian company will present two performances daily at the Palace of Fine Arts from Dec. 1-12. Consult the daily newspapers for prices and hours.

sports

Football—International Major League Championship concludes on Dec. 2 with an afternoon game at University City.

Soccer—Major League games continue throughout the Republic and in Mexico City on Thursday evenings and Sunday mornings in University City.

Automobile Races—Races in various categories will be held on Dec. 3 at the Avandara race course and on Dec. 17 the II Carrera Presidencial Copa de Gobernadores race will be run from Toluca to Ixtapan.

Boxing—Professional fights are held on Saturdays and Sundays in the Coliseo, Arena Mexico and Plaza de Toros de Cuatro Caminos.

Jai Alai—Games every day except Monday at Fronton Mexico and women teams play every day at Fronton Metropolitano.

Fronton a Mano—Daily games in Tepito. Participants play barefoot.

Bowling—Championship games will be held in Bol Insurgentes, Bolarama and other centers on Saturdays in the afternoon and evening.

Chess—Every Sunday games can be found in the Casa del Lago de Chapultepec, Filatelia, Conjuntos Corales, Bailes Regionales and Modelismo.

cultural exchange

Conversation Group—Held every Tuesday from 6 to 7:40 p.m. and 7:40 to 9 p.m. at the Mexican-Northamerican Institute of Cultural Relations. Hamburgo 115.

Round Table Discussions—Held every Tuesday evening between 6 and 8 at the home of Mr. and Mrs. Robert Cuba Jones, Chilpancingo 23, Colonia Hipodromo. Some 75 to 100 Mexicans and Americans attend these discussions.

Our cover - a Friedeberg version of the Mexican Christmas candle.

— This little hook (MTM's sign), swiped from the Aztec codices, means words, music, wind and waves.

MEXICO/ this math

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Autorizado como correspondencia de segunda clase en la Administración de Correos No. 1, México, D. F., el 2 de Agosto de 1955.

our loving readers: investments

We recently received a letter from one of our Latin American subscribers in which he tells what he thinks President Kennedy's Latin American policies should be. We hasten to add that we don't necessarily think along the same lines, but we did find it interesting...

Dear Editor:

If I were a White House adviser for President Kennedy and he asked my opinion, I

would suggest a measure that would certainly be difficult for the U.S. government and businessmen to understand, but which would be really adequate and effective to meet the critical situation now confronting the United States in its relations with Latin America.

The policy I would suggest assumes and requires that the United States sincerely wants to get to the roots of the problem without beating around the bush.

My proposal is: that the U.S. government acquire all North American property and capital in Latin America, including all rights and stocks in natural resources in the various countries. Once acquired, and I assume there is a great deal of capital involved, they should be returned to their respective countries. Each country should receive its own resources in order to properly exploit its natural riches without interference from any foreign interests.

This transfer of their own riches to the Latin American countries does not necessarily have to be free, nor should it be a gift. But it could be done with long term credit measures and moderate interest rates in order to allow the countries to pay off the credit with the same products obtained through the exploitation of their own resources.

I want to note that it possibly is not easy legally for the U.S. government — or any other government — to acquire these properties because possibly there are laws in each country which require certain requisites for a foreigner to transfer or acquire his rights to another foreigner or government and it could be that these requisites are not within the scope of the American government. In Mexico, for example, there are certain limitations for foreigners who wish to obtain property or other rights.

But that is the least part of it, because in each case, it should be possible to find a means to the ends proposed. It would be possible to establish a guardianship or any other similar institution with the means to obtain these rights.

Certainly the most efficient and adequate method would be for the U.S. government to transfer to a committee, or institution of representatives, from the Latin American countries, the elements and resources necessary to acquire this real estate, and that this same organization be charged with carrying through the arrangements. Naturally the U.S. government should be represented in the organization.

This proposal has many advantages for the United States in this difficult and critical situation. I will suggest only a few that seem to me most outstanding.

In the first place this measure would neu-

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(See page 21)



Could be that by *next* Christmas, piñatas will be as common as candy canes in the United States, but *last* Christmas when we told the piñata story we were so snowed under with requests for reprints that we ran out of copies; thus *this* Christmas we repeat the story of where they're made and how they're made and what you do with them — and Merry Christmas to you!

Why piñatas are made is another story, and so is Mexican Christmas in general. In no other country in the world does Christmas begin so early and last so long, and it isn't just the old stock answer that it's always been so, or tradition, or huh? you mean you don't? — for it seems to be getting longer each year. Involved in this suspension is a happy Mexican construction called "the bridge", which is engineered throughout the year but never so long, strong or well-travelled as at Christmastime.

The garden-variety of bridge is built when a holiday falls on Monday; thus one vacations and parties on Sunday and Monday, Saturday if you have that kind of job, and then if you have *that* kind of job, perhaps Tuesday morning as well; but such bridges are so frequent that no one much bothers even to lay in an extra supply of *tostadas*. A bridge that deserves to be a bridge is built when the holiday falls on Tuesday: then you get maybe Saturday and Sunday and of *course* Monday because whoever comes back for just one day? as well as Tuesday: A real bridge bridges an actual obstacle, like that Monday. But to become truly

admirable it must be, like the Golden Gate bridge, supported at only two points and so long that you're never quite sure just where those points are.

The Christmas bridge is not all vacationing, but it is mostly all partying, which is even better. It used to begin rather firmly on the sixteenth of December, with the first of the nine "traditional" posadas (again, only in Mexico must lodging at the inn be sought every night for nine nights). Some time ago, it began to be necessary to give pre-posada parties, since nine days were far too few for everyone to give and go to all the posadas considered necessary for a successful season; so first there was one and then two and then three pre-posada party days and then all of a sudden here we are at the 12th of December, the Day of the Virgin of Guadalupe and one of the biggest and most important of all Mexican holidays.

It just happens that this year, the Day of the Virgin of Guadalupe falls on Tuesday, which, as you will remember, provides the most proper sort of conditions for bridge building. Progressing backwards, which is not quite so incorrect as it sounds, one comes to Saturday the 9th, which would probably mean half a day's work if it weren't for the fact that Friday the 8th of December is the day of the Immaculate Conception and the bridge, therefore, to be considered an even reasonably well constructed bridge, began on Thursday.

To get back to the fine quality of engineering in such a bridge: it is, as you can see, not begun at one end

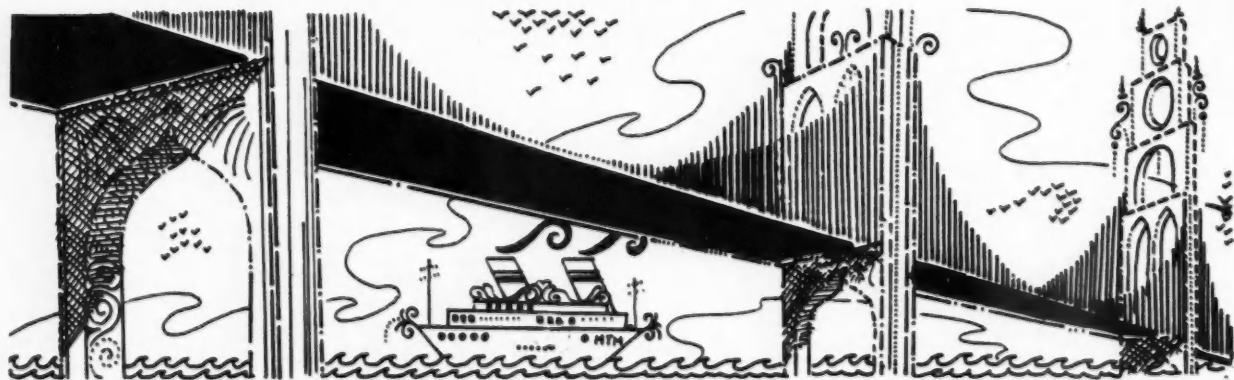
and stretched across to the other, but rather begun in the middle and carried out as far as it will possibly go on both sides.

Thus, the *first* half of the bridge begins roughly on the seventh of December and spans out to Christmas Day, after which bridge builders get very promptly to work on the *second* half of the bridge.

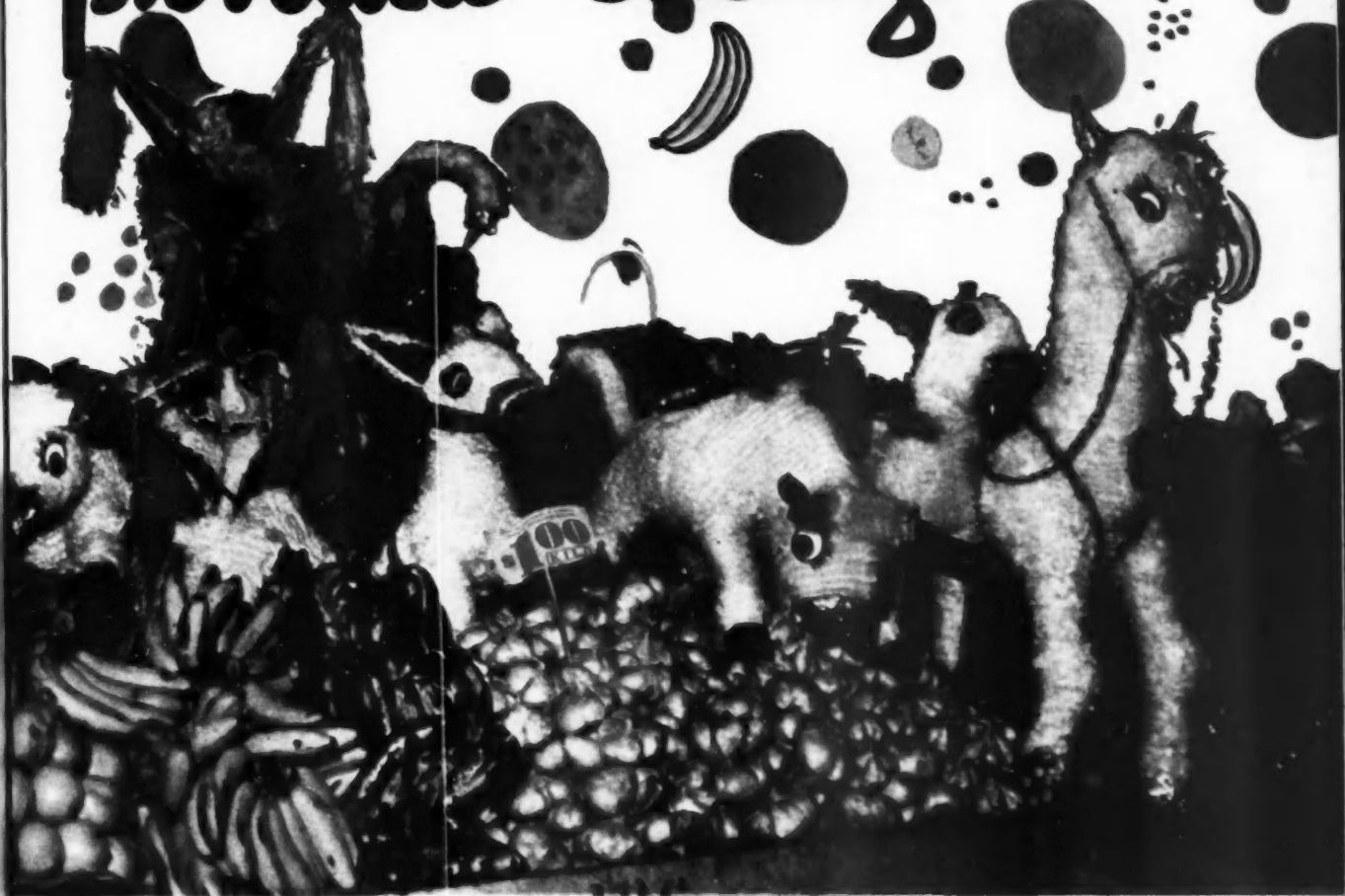
Now, even the people of far more hustle-and-bustle lands recognize that the week between Christmas and New Years is not a time when business is As Usual. In Mexico, as a matter of fact, it is far more As Usual than in most parts, for not only has Santa Claus moved in to insure gifts on Christmas, but the Three Kings are still very strongly and confidently in control to insure gifts on the Day of the Kings, January 6 — so shops stay open late and toys are bought and parties keep going on, right along.

And on the Sixth of January, there is of *course* a party to celebrate the arrival of the Kings, and such a party deserves special food which, as everyone knows, is the Rosca de Reyes, a sweet and succulent device for bridge builders, indeed. For inside the Rosca is hidden a tiny doll, and whoever finds the doll in his piece of coffeecake is at that moment compromised to host a party on February 2, the Día de la Candelaria, when the doll must be properly dressed and "lifted from his crib", in representation of the Infant Jesus.

Now, it just happens that next year, the Second of February falls on a Friday...



piñata story



BY GERALD R. KELLY

Photo Bob Duncan

MTM PRESENTS THE DEFINITIVE INSIDE
AND OUTSIDE STORY ON POSADAS & PIÑA-
TAS ~ HOW TO MAKE THEM ~ WHEN TO
BREAK THEM ~ WITH CHARTS, DIA-
GRAMS, INSTRUCTIONS AND TUNES.



PIÑATAS IN THEIR NATURAL HABITAT. ALL YEAR AROUND, BUT PARTICULARLY AT CHRISTMAS TIME THE MARKETS ARE FLOODED WITH RADISHES AND RABBITS, BANANAS AND BULLS, CABBAGES AND KINGS — BOTH PIÑATAS AND THINGS TO STUFF THEM WITH.

Photo Bob Duncan

LIKE EVERYTHING ELSE THAT'S ANY FUN, PIÑATAS WOULD SEEM TO HAVE BEEN THOUGHT UP BY THE ITALIANS DURING THE RENAISSANCE. MAYBE EVEN BENVENUTO HIMSELF — WHO KNOWS? PIÑATAS EVOLVED FROM A SIMPLE POT SUSPENDED FROM THE CEILING AT MASCARADE BALLS IN ITALY. DURING THE COURSE OF THE FESTIVITIES THE PIÑATA (PIGNATTA IN ITALIAN) WAS BROKEN, AND ITS VARIED CONTENTS SPILLED OUT.

IT MOVED TO SPAIN WHERE IT WAS FILLED WITH TOYS AND CANDIES AND BROKEN BY A BLINDFOLDED CHILD, JUST AS IT IS TODAY IN MEXICO. IT'S PURPOSE WAS TO PROVIDE CHILDREN WITH SMALL, LESS EXPENSIVE, GIFTS ON CHRISTMAS, SINCE IN SPAIN AND MEXICO, THE MOST IMPORTANT GIFT-GIVING DAY IS JANUARY 6, THE EPIPHANY WHEN THE THREE KINGS PRESENT MORE ELABORATE GIFTS THAN CAN BE STUFFED INTO A PIÑATA.

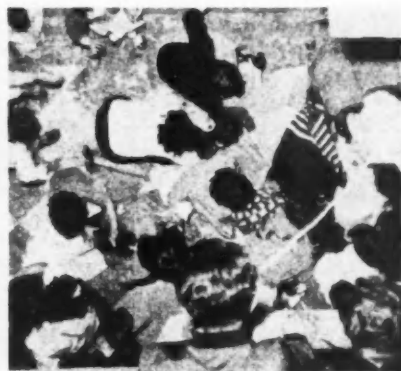
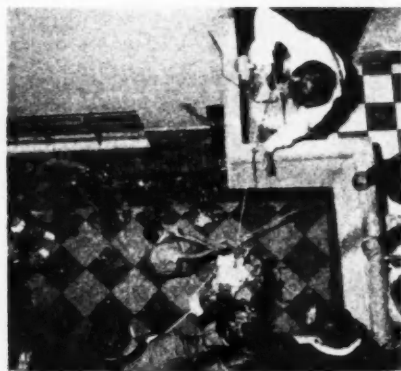
(See next page)



WHEN IT'S PIÑATA-TIME—ALMOST ANY TIME—A CHILD'S BEST FRIEND IS WHATEVER ANIMAL HE'S HELPING TO FILL WITH THE GOODIES THAT WILL LATER FILL HIM. ABOVE, MOTHER AND CHILDREN LOVINGLY LOAD A DECORATIVE AND DOCILE BURRO WITH EVERYTHING THEY LIKE. Photo Bob Duncan



THE GUESTS AT A POSADA GATHER ON THE STEPS TO SING TRADITIONAL SONGS ASKING ADMITTANCE FOR THE HOLY FAMILY.



INSIDE, THE PIÑATA IS HUNG FROM THE BALCONY WITH CARE AND THE GUESTS TAKE BLINDFOLDED TURNS SWATTING AT IT. THE LAST PHOTO SHOWS WHAT HAPPENS WHEN THE PIÑATA IS BROKEN — ALWAYS A MONKEY PILE.

Piñatas

(From preceding page)

The Mexicans took over the custom and worked it into a fine art. The basic piñata is a clay pot covered by colored paper and filled with candy, toys, confetti, or whatever the filler feels like filling it with. The size can vary from the size of a plum (for individual party favors) to infinity. It's theoretically possible to build one the size of a house — but difficult to handle.

It is suspended from a rope and the action is controlled by an expert piñata manager. A group of children or adults gather around the suspended piñata and each takes a blindfolded turn, swinging at it with a baseball bat. The piñata manager artfully manipulates the rope to avoid the swing of the bat sometimes even playfully causing the piñata to hit the hitter.

Finally (often at the discretion of the piñata manipulator, if he's good enough) the piñata is broken, and the crowd becomes a monkey-pile of thrashing, flailing arms and legs as they vie for the goodies. At children's parties, a large store of bags containing the same items as the piñata is always on hand. There are always a few luckless ones who stand woefully clutching a single caramel or rattle, while the more aggressive ones chuckle off to a corner with an armful of loot. So the bags of candy and toys are distributed before a single wail can dampen the festivities.

This is the basic piñata and the basic piñata party, but the variety is endless. There is the classical piñata which is simply a globe of decorated paper with several cones protruding from it, symbolizing the Star of Christmas. The most popular are the most intricate: the animals of all kinds. The imagination and ingenuity of the manufacturers is remarkable. Any party can be enhanced by a piñata, and no Christmas party or birthday party is really complete without one.

In Mexico, Christmas is celebrated from the 16th of December to the 24th, with a posada party each evening. The posada is a classic and beautiful Mexican fiesta which symbolically reenacts the Holy Family's journey to Bethlehem.

A group of people usually decide to hold a series of posadas — one for each of the nine days — at different houses each evening. The exact order of the posada will be determined by the lay-out of the house at which it is being held. But always the celebrants proceed, each with a lighted candle, and a doll or statue of the Christ child being carried at the head of the procession, to the door of the posada house. They sing as they go, always beginning with a Kyrie Eleison. The posada song is a representation of an elaborate conversation between Joseph and the innkeeper. Joseph (who is acted by the procession) asks for a shelter at the first door and is refused brusquely, also in song (sung by the hosts, inside). He asks again and again is refused. Finally an innkeeper says, "yes" and they are admitted into the house.


EVERYBODY IN MEXICO MAKES, BREAKS, OR HAS SOMETHING TO DO WITH THE PIÑATA THROUGHOUT THE PRESCRIBED NINE DAYS OF PRE-CHRISTMAS FIESTA MAKING.



Photo Bob Duncan

The procession is no stately, solemn affair, and the songs generally become quite hilarious as they progress, with burlesqued high notes and exaggerated emotional effects. When they are admitted, the party becomes really festive. A song of Welcome is shouted (by this time no one is really seriously singing) and the lighted candles are placed around an elaborately constructed Nativity scene.

The posada is now in full swing, and everyone is ready for the breaking of the piñata — guaranteed to crack the sternest and most dignified facades. Depending upon the ages of the participants, the fiesta continues until the last guest is partied out. With adolescents and older, this rarely happens until around six in the next morning. Nine days of this can be pretty wearing, and Christmas Day is usually rather relaxed.



Posadas are held by people of all classes in Mexico, from the poorest to the wealthiest (who may give fantastically elaborate posadas with such items in the piñatas as rings, bracelets, and bottles of Chanel No. 5).

The piñata party, after the posada, can be as unusual as the host cares to make it. A piñata party can be held for any occasion, and in Mexico it's held for most occasions. A children's party without a piñata is unthinkable, and piñatas are available and used throughout the entire year. Since the piñata rage is sweeping the world, from Martha's Vineyard to Paris, France, we here present a few MTM suggestions for U.S. type piñata parties.



PENT HOUSE PIÑATA, or the latest-rage-among-the fortunate-few. For this kind of party, an elegant black bull with its head lowered to charge, and with flashing banderillas in its shoulders, should serve nicely. A gold or ivory handled walking stick may be used to break it, and sleeping masks from Saks may be used for blind-folds. The piñata can be suspended from an oriental gold-brocade bell-pull, and it may be filled with carefully wrapped gifts such as a bracelet from Tiffany or a diamond-stuffed watch.

live doves were once used for a birthday party), a single perfect rose . . . Anything that will insure a wild togetherness monkey-pile.

The piñata used is matter of whim. Just browse through the markets until you see a rabbit or burro with just the kind of personality that speaks to you.



HOO HA PIÑATA, or the ain't-Joe-a-card-a-regular-gas-crowd. Practical jokers and the special people who think this sort of carrying-on to be the living end, can really turn loose here. Fill the piñata with water (ink for the truly humorous) or cherry bombs (they explode on contact with a hard surface), mice — oh, just anything at all. Anything for a laugh.

Use an innocent appearing piñata. Think of the surprise! Maybe a horse with a particularly prominent end area.



MONSTER PIÑATA, or the every-day-is-the-Day-of-the-Dead-ghouls. Use a Dracula or Frankenstein piñata and fill it with spiders, toads, snakes, shrunken heads, vampire bats, acid, or poison gas.

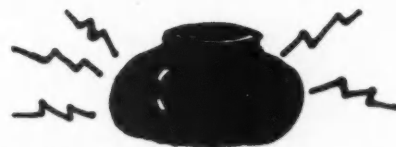
ACCORDING TO AUTHOR KELLY, THE PIÑATA HABIT IS BEING WIDELY, WISELY, AND WILDLY ADOPTED THROUGHOUT THE U.S. AND THE OTHER 4 PARTS OF THE WORLD.

HERE ARE SOME TWISTS ON IT, IF YOU HAPPEN TO LIVE WHERE YOU DIDN'T LEARN ALL ABOUT THEM WHEN YOU WERE 3.

The chaos after the smashing of the bull will probably be more than usual, though, and to avoid ruptured coiffures and torn tuxedos it might be wise to address each packet to a particular guest and allow the scramble to be directed towards each person finding his or her own gift.



TOGETHERNESS PIÑATA, or the we-want-a-bigger-better-and-tighter-monkey-pile-people. Anything can go into this type piñata: candy, noisemakers, funny hats for "later on when everybody is wearing them," live parrots (15



FIT THE OCCASION PIÑATA, or the why-stuff-it-with-Christmas-candy-for-a-July-birthday-party.

Vary the contents to suit the type of party held, and the people it's held for. For an octogenarian's birthday party, try vitamins pills, security stocks and geriatric tracts. A political rally piñata party requires the piñata to be stuffed with campaign promises, preferably outdated. To fete an atomic scientist use the black Oaxaca pottery for the pot. It's radioactive, but in this case the fallout will be peanuts. Or — obviously — anything.



THIS TRADITIONAL MUSIC REENACTS AN INVOLVED CONVERSATION BETWEEN JOSEPH AND THE INKEEPER. THE PART OF JOSEPH IS SUNG BY THE PROCESSION OUTSIDE WHILE THE INKEEPER'S ROLE IS SUNG BY THE HOSTS INSIDE.



outside:

Allegretto.
Fuora

En nom - bre del cie - - - lo

os pi - do po - sa - - - da

pues no pue - de an - dar

mi es - po - sá a - ma - - - da

inside:

Dentro

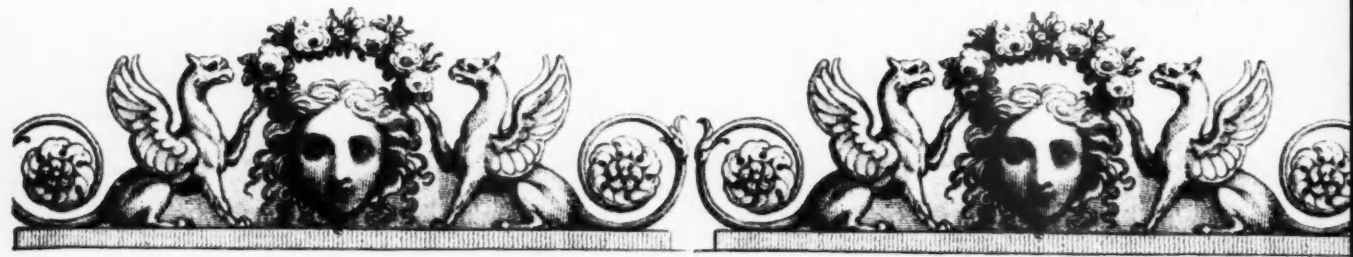
A - quí nó es me - són -

si - gan a - de - lan - - - te

yo no de bó a - brir

no sea al - gún tu - nan - - - te.

TURN PAGE FOR COMPLETE TEXT....





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AFUERA

En nombre del cielo
os pido posada
pues no puede andar
mi esposa amada.

No seais inhumanos,
tened caridad,
que el Dios de los cielos
os lo premiará.

Venimos rendidos
desde Nazareth,
yo soy carpintero
de nombre José.

Posada quisiera
amado casero
por sola una noche
la Reina del Cielo.

Mi esposa es María,
es Reina del Cielo,
y madre va a ser
del Divino Verbo.

outside

*In the name of Heaven
I ask for lodging
Because my Beloved Wife
Can walk no farther.*

*Don't be inhuman.
Have the Charity
That God in Heaven
Has gifted you with.*

*We have come exhausted
From Nazareth
I am a carpenter
Named Joseph.*

*Lodging I ask you
Beloved Inkeeper.
For only one night,
For the Queen of Heaven.*

*My wife is Mary.
The Queen of Heaven.
The Mother to be,
Of the Divine Son.*

ADENTRO

Aquí no es mesón,
seguid adelante,
yo no debo abrir,
no sea algún tunante.

Ya podeis partir
y no molestar,
porque si me enfado
os voy a apalear.

No me importa el nombre
dejadme dormir
pues yo os aseguro
que no hemos de abrir.

Pues si es una reina
quien la solicita,
¿cómo es que de noche
anda tan solita?

¿Eres tú José?
¿Tu esposa es María?
Entrad, Peregrinos,
no os conocía.

inside

*This is no inn.
Continue on your way.
I can't open the door,
Don't be a rascal.*

*Now go on your way.
And don't bother me,
Because if you anger me,
I'll thrash you.*

*I don't care what your name is.
Let me sleep.
For I've already told you
That I'm not going to open up.*

*Well, if she's a Queen,
Who asked for her?
Why is it that on this night,
She walks alone?*

*You are Joseph?
And your wife is Mary?
Enter, Pilgrims.
I didn't know you.*

AL ENTRAR

Entren, Santos Peregrinos,
reciban esta mansión,
que aunque es pobre la morada
os la doy de corazón.

Cantemos con alegría,
todos al considerar,
que Jesús, María y José,
nos vinieron hoy a honrar.



as they enter

*The sainted Pilgrims enter
And are given a corner;
Not this poor dwelling.
But of my heart.*

*This night is one of joy
And pleasure and rejoicing.
Because we shelter here
The Mother of God's Son.*



PEDRO FRIEDEBERG'S STEP BY STEP
DIAGRAM of how to CELEBRATE
a POSADA IN THE MEXICAN
MANNER
as based on a lifetime of personal
experience in this form of togetherness







To be sung just before
breaking the piñata:

ANDALE PANCHO
NO TE DILATES
CON LA CANASTA
DE LOS CHOCOLATES
(CACAHUATES)

HURRY UP PANCHO
DON'T DELAY
WITH THE BASKET
OF THE CHOCOLATES (PEANUTS)



To be sung while a
blindfolded person
tries to hit and break
the piñata with a stick:

DALE, DALE, DALE
NO PIERDAS EL TINO
NI DE LA DISTANCIA
QUE HAY EN TU CAMINO.



HIT IT, HIT IT, HIT IT
DON'T LOSE YOUR AIM
FIGURE THE DISTANCE
THERE IS IN THE WAY.

SIN
LIG
CHA
CES
WHI
IN U
GREE

SINGERS, HOLDING
LIGHTED CANDLES,
CHANT THIS PRO-
CESSIONAL MUSIC
WHICH HAS BEEN
IN USE SINCE
GREGORIAN TIMES.

Coro. Puesto. Coro.

Ki - rie e - lei - son, Ki - rie e - lei - son, Pa - ter de ce - lis De - us
Chri - ste e - lei - son, Chri - ste e - lei - son.
Ki - rie e - lei - son, Ki - rie e - lei - son.

Pueblo. Coro. Pueblo.

Mi - se - re - re ho - bis. Fi - li Ra - dem - ter nos - di De - us. Mi - se - re - re ho - bis.

Coro. Pueblo.

San - cta Tri - ni - tas u - nes De - us. Mi - se - re - re ho - bis.

Puesto.

San - cta Ma - ri - a. San - cta Vir - go Vir - gi - num. O - ra pro no - bis.
San - cta Dei ge - ni - tria.

Re - gi - na sine labe origi - ni. Con - ce - pla - O - ra pro no - bis.
se - cretati - ni. - mi - ro - ra - vil -

Tres voces.

A - gnes Dei, qui tol - lis pe - ca - ta mun - di. Per - ca - no - bis. Do - mi - ne.
Ex - au - di nos. Do - mi - ne.
Mi - se - re - re no - bis.

En la siguiente letanía se cantan los Kyrie, Regina sine labe, Agnus como en la anterior y solo cambia lo que sigue.

Coro. Pueblo. Coro.

San - cta Ma - ri - a O - ra pro no - bis. San - cta Dei ge - ni - tria.

Pueblo. Coro. Pueblo.

O - ra pro no - bis. San - cta Vir - go Vir - gi - num. O - ra pro no - bis.

THE MUSIC IS
ALTERNATELY
SUNG BY THE
GROUP AND A
LEADER WHO
HEADS THE
PROCESSION.

the glue it your self piñata

STEP BY STEP.



STEP I

PAPIER MACHE IS MADE FROM NEWSPAPER AND PASTE AND PLASTERED OVER A MOLD. WHEN DRY, IT IS CUT IN TWO AND REJOINED TO FORM THE TORSO OF THE ANIMAL. IT IS PLACED AROUND THE POT, SUSPENDED FROM THE CEILING FOR CONVENIENCE.



STEP II

THE BEST WAY TO HOLD THE TWO HALVES TOGETHER IS TO TIE THEM WITH CORD, OR FASTEN THEM WITH SCOTCH TAPE. IT'S POSSIBLE TO CEMENT THEM TOGETHER WITH MORE PASTE AND PAPER, BUT WHY MAKE YOURSELF WAIT FOR IT TO DRY AGAIN. THERE ARE MORE IMPORTANT THINGS TO DO.



STEP III

LEGS AND ARMS ARE ROLLED NEWSPAPER OR CARDBOARD — SOMETIMES EVEN STICKS OF WOOD. THE HEAD CAN BE MOLDED AROUND A FISHBOWL AND CUT OFF. ALL ARE ADDED TO THE TORSO WITH MORE WET AND PASTY NEWSPAPER AND ALLOWED TO DRY BEFORE GOING ON TO...



STEP IV

A VERY HAPPY ELEPHANT IS HERE BEING DECORATED BY A VERY HAPPY DECORATOR. PASTE ON THE CUT-BY-HAND PAPER CURLERS FROM TRUNK TO TAIL. METALLIC PAPER IS USED TO MAKE THE SMILE — THE ELEPHANT'S SMILE, NOT THE PIÑATA MAKER'S. ANY COLOR PAPER CAN BE USED, DEPENDING ON TASTE AND AVAILABILITY. THIS JUST HAPPENS TO BE A WHITE ELEPHANT.



STEP V

HALF-CLOTHED IN CURLERS, THIS BURRO IS BEING PREPARED FOR HIS ULTIMATE ADORNMENT BY BEING LIBERALLY PASTED WITH A BOILED FLOUR AND WATER MIXTURE.



STEP VI

THE FINAL TOUCHES ARE THE HOOVES, EYES, ETC., WHICH ARE MADE OF METALLIC PAPER AND PASTED ON IN THE USUAL WAY. AT THIS STAGE, ANY NUMBER OF ELEGANT ITEMS ARE POSSIBLE: HIGH HATS, BONNETS, UMBRELLAS, EYE LASHES, PIPES, OR BUTTONS. ANYTHING GOES IN PIÑATA LAND.

THE PROBLEM OF THE POT

If you live in Weehawken, Peoria, or Possum Trot, Kentucky, there are likely to be certain questions; for example, where to buy a pot. Flower pots? Heavy, and might lay out a guest or two. Fishbowls are fine, but shattering glass isn't. Plastic pots just won't. An antique vase might serve, but the aged aunt whose gift it was, might object. Porcelain presents the same problems as glass.

But don't give up. Others have faced the same problem and won! In Martha's Vineyard, a young couple were determined to have a piñata party for their children. Their main problem, as usual, was the pot. After discarding all of the before-mentioned possibilities, they remembered a huge collection of ancient potsherds they had around the house (they were both enthusiastic anthropologists). Laboriously, they constructed (jig-saw-like) a hand-made pot from many fragments.

Another problem was the weather, which was damp and not conducive to papier-maché drying. With diligence, fans, and the oven, they created a shaky, perilous piñata and the party was an overwhelming success, covered by local reporters who praised it all in glowing phrases of Inter-American togetherness.

A young girl who had spent most of her life in Mexico and was attending a university in Israel decided to build a piñata for the children of the family with whom she was staying. Again, the pot problem. She searched the city and finally found a Greek pot maker willing to discuss her troubles with her.

She requested a pot that was cheap enough to be broken, and he answered with supreme pragmatism: "Don't be silly. If you want a pot for breaking, I'll sell you one that's already broken."

To avoid these complications, however, we have invented a pot that you can make yourself. You could, of course, construct one from clay and bake it in your oven, but this one might be easier:

Buy a cheap Japanese Lantern (preferably without wire frame) and cover it over with Plaster of Paris, leaving a hole at the top. Put enough of the plaster on to make it substantial, but not too much or you might conk someone when it's broken. Let it dry and you have a cheap, safe and breakable pot.

There's a few other shortcuts that might help:

The body, or torso of the animal is essentially papier maché, and it needn't be built around a plaster mold. Tie strips of bamboo (or any cheap, light wood) together, both cross-wise and lengthwise to form a body frame. Place the pasty newspaper strips onto this. Newspaper might prove clumsy to work with, and if so, this is an ideal way to dispose of huge accumulations of comic books. And if they're really comic, which they rarely are, they might provide a few laughs while pasting.

Rather than molds for the arms and legs, just roll up newspaper. For the head, use a fishbowl, or any round bowl, and cover it with papier maché. When dry, cut the papier maché in two halves and remove from the bowl. Rejoin the halves with more pasty newspaper — or U.S. style, with Scotch tape.

To make paste: There are several schools of thought on this key problem, and here are three basic recipes:

1. *Mix flour and water to form a thick paste. This is the slob's way and said to be unsatisfactory because the paper will not stay smooth.*
2. *Mix flour and water and boil away the water until there is a gelatinous substance remaining. Mix well and serve.*
3. *Use a recipe 2 and dump in a large bottle of Resistol. This is the recipe for millionaires and wastrels.*

COOKING HINTS: This paste is more than likely going to be liberally distributed on all hands, arms, faces, and probably the walls and floor. It might as well be nourishing. Add cinnamon to it for a new taste thrill. Or dump in a generous portion of whatever you're serving as a drink instead of the water originally called for. This does not apply to Recipe 3. Resistol resists digestion.

And don't stint just because the finished item is going to be broken. This is called piñata stinting, and we disapprove of it.

The rich alternative to all of this is buy a ready-made. We hear they're available in a surprising number of places in the United States, so just probably it's in the 5-and-10 around the corner. Just the same . . . we'll bet you can make a better one.



PIÑANATOMY



From pot to party

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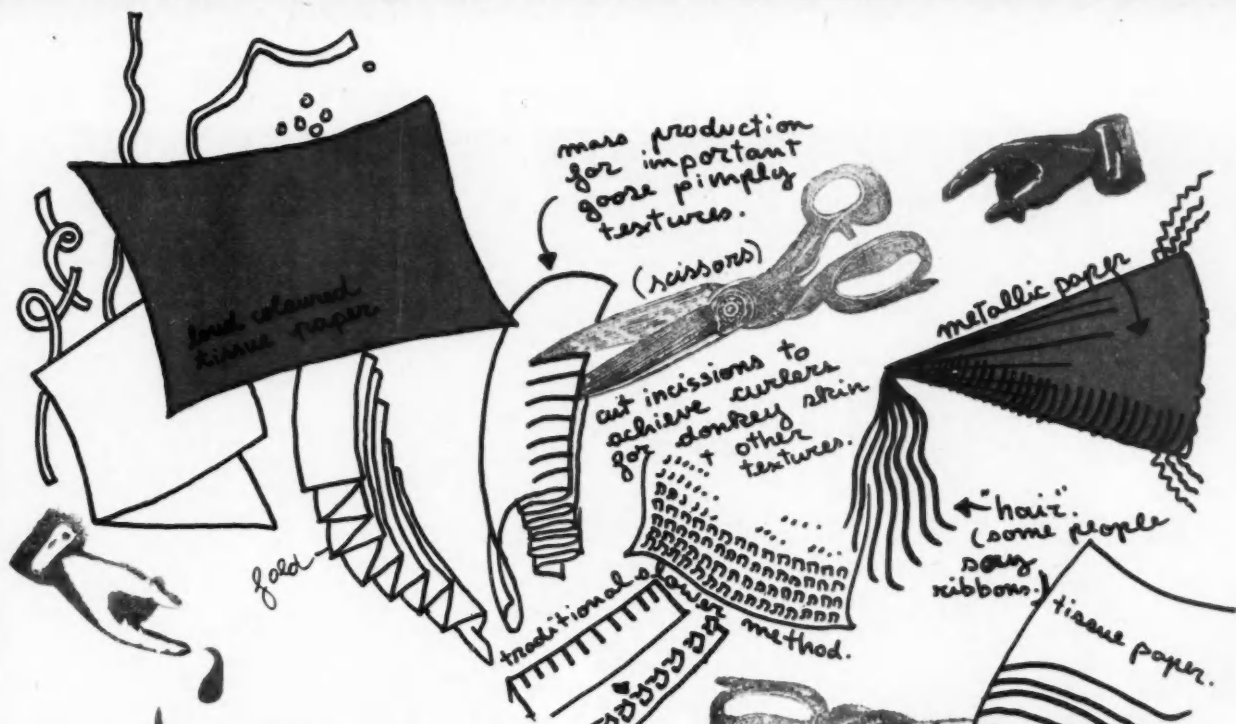
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10. LIMES
11. JICAMAS

For all of the unfortunates who can't live in the land of piñatas, MTM presents in this issue, a step-by-step, last-word, definitive blueprint (in many colors) of a piñata from pot to party.

True partiers will recognize that piñata making can be dull unless it's perked up with a construction party. Gather a group of amateur artisans and assign them each a special piñata-making task and a drink. A party of this sort needs a special drink, of course. For room-painting parties, beer or wine are classic standbys, but this is a horse (or rabbit or rooster) of another (or all) color.

A standard and very Mexican drink is Tequila with Sangrita (which means blood in Spanish). Sangrita is a mixture of orange juice, tomato juice and chili. The traditional way to drink it, is to sip first the tequila and then the sangrita in separate glasses, but if you allow this, your guests won't have a hand free to make piñatas. So, experiment with the ingredients and come up with something that isn't too alcoholic (although pink elephant piñatas might be fun) but enough to keep the party boiling along. You might try gin with Sangrita — although we wouldn't — or vodka. Or make a green drink: creme de menthe with gin, vodka, or tequila. Or make both drinks and alternate the red and the green in a highly festive manner. Or simply serve Noche Buena — the Christmas beer.

One of the guests can be making the frame for the papier maché body; another can be cutting the strips of



tissue paper for the decorations; somebody (can make the hats, clothes, and accessories; somebody else will inevitably model the accessories, if the drinks have been properly prepared. In Mexican piñata factories, the entire family helps in the process, but for Americans with small families, a party is the only answer.

As in a house-warming party, have your guests appear with a small bag of goodies for the pot. If you only ask imaginative people, the contents of your piñata might turn out to be quite impressive. And, as always, feel free to write us about it...

The paper curls and decorations for the piñata are more easily made than it might seem. At any rate, this step of piñata making will be a high point of your party. It might be wise to accomplish the making of these articles of glamour early.

The classic way to make the curls is this:

Buy colored tissue paper and cut into 3 inch strips. Then, with a scissors, make small half-inch cuts on the folded edge (about 1/8 inch apart), along the entire length of the strip. Many strips can be cut simultaneously simply by folding a number of them, together.

Then, open the folded, cut strips and fold them the opposite way. The strips are thus separated and curled.

When you have a suitable number of curled, cut strips of tissue, begin pasting them to the head, appendages, and torso. The manner in which this is done is simple. Think of the animal, as something you are bandaging and paste the strip of paper around and around it. When you come to the end of the strip, paste another one on top and continue. Be sure that only the cut part (the curls) shows when you overlap on the second time around.

The hair, eyes, mouth, and all unadorned portions of decorations can be cut from colored metallic paper. Crepe paper is ordinarily used for the clothes.

When the piñata is completed, store in a safe place until you feel like holding another party — then hang it, and break it.

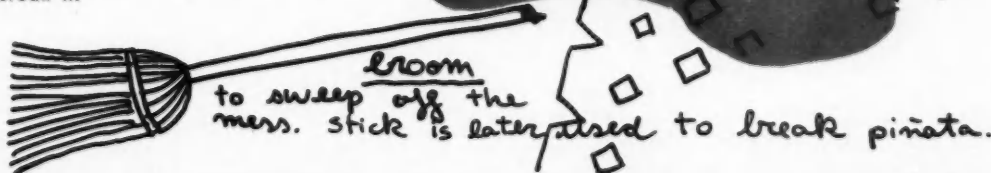
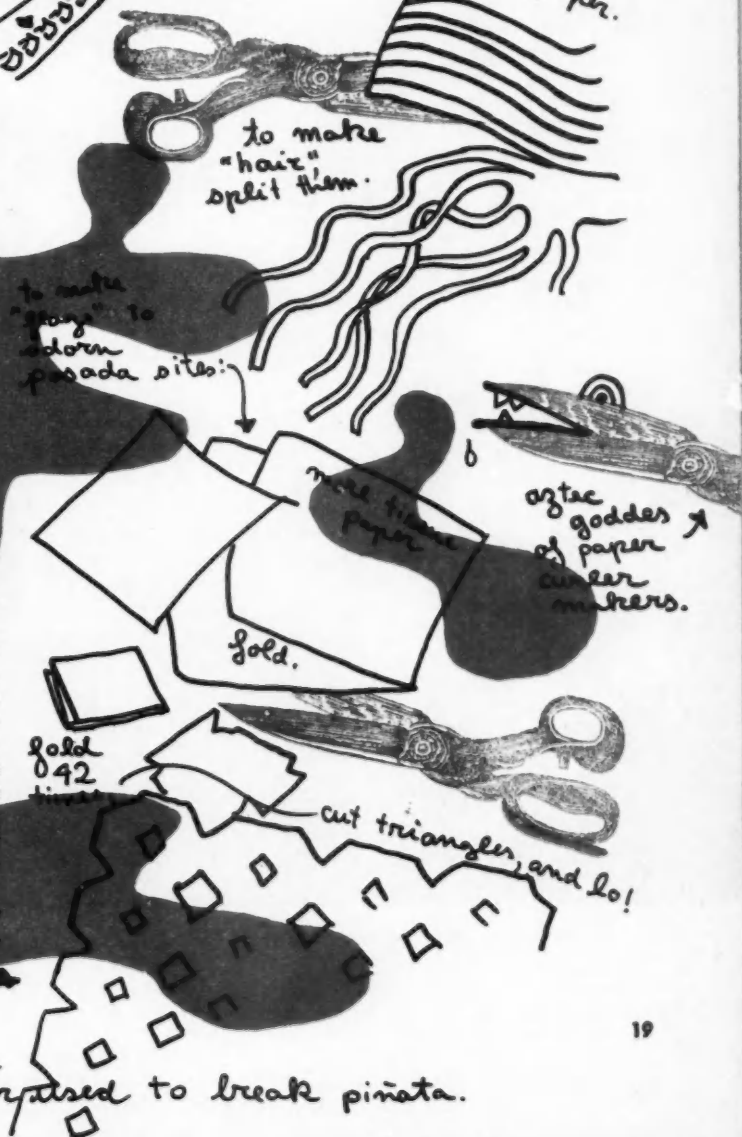
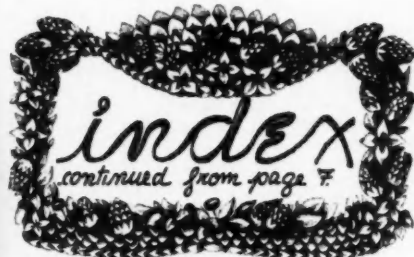




Photo Bob Duncan



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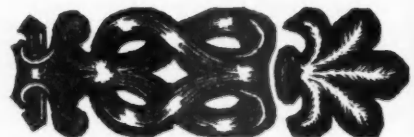
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tralize the anti-American sentiments that now exist in Latin America. Not only would it have that effect, but it would contribute to a change to the contrary, creating attitudes of real friendship and confidence in the United States.

I am sure that the immediate effect would have a great impact in Latin America. One so strong that the first reaction would be surprise and incredulity: could such a beautiful thing be true?

After the first reaction of surprise, there would be a secondary effect of friendship and confidence.

This measure would serve very well for another reason in that the United States would regain international political prestige for which it has been so long on the defensive. It would be a way, not to defend itself against attack, but to attack the problems.

As this measure could be executed rapidly, the effects would be immediate and rapid which would be a great advantage to regain lost time.

Another effect, of lesser importance, would be as follows: in Mexico and possibly in all of Latin America there is an impression that the American businessman dictates political policy to the government. In other words, that things are in reverse to what they should be.

To sum up, the measure would reestablish prestige, confidence, respectability and sympathy for the United States government. Who could ask for more?

And what would be the price in money? How much would the United States have to spend to put this plan into action? I don't know, nor could I imagine what it would be. But whatever amount, it is a sum which could be recuperated — on long terms, but it could be recuperated. In the second place, and this is the important thing, whatever the amount spent, it is not important for the United States. It is nothing in exchange for what it would gain in prestige and respect more valuable than money.

Especially when the positive results of this plan would become known, it would not only be beneficial in Latin America alone. Surely the psychological results all over the world would be good. Just as the errors committed in Latin America have also had worldwide psychological repercussions.

On the other hand, the measure has positive advantages for Latin American countries. They will invigorate their positions both internally and internationally. Their domestic economies will be strengthened which will enable

the countries to resist any invasion attempts more forcefully. This will furnish a solid base for authentic and true independence in the best sense of the word. The United States will also profit indirectly from this in that the Latin American countries will be able to repel foreign infiltration.

It will be sufficient, I say, that this exploitation be limited to production of raw materials and to the control of its distribution by the state, as was legally done in Mexico with the petroleum and petro-chemical industries.

In Mexico, the petro-chemical industry belongs to the country, but not totally, because some of its operations can compete with private enterprise.

The procedure of the United States government would be to acquire the rights to natural resources from private North American investors. You have for example, the benefits of normal procedures and ordinary purchases and sales to avoid expropriation or any other similar method. In this way the North American investors would have no reason to complain or to censure the Latin American, or their own, government. They would be paid in cash in order to be able to look immediately for another way to invest their money.

There's another form of investments in Latin American countries in the same industries involved with the exploitation of the natural resources in the operations where these industries deal exclusively with the state, and offer competition with private industry.

By no means would I suggest the exclusion of foreign capital investments.

On the contrary, I believe that in Latin America, as I believe is the case in Mexico, capital is needed for development. Foreign capital is indispensable and useful, but it should never represent a danger to the industry and people of each country. Also, always that this capital should not be used to export raw materials and commodities, and that the profit is only the salary of the workers.

Then there will be the question of studying the types of industries and methods and conditions under which foreign capital can be invested so that it will not be prejudicial. And here we have the technical intervention problems which must be resolved by each country for itself. Each type of industry will present a different situation as far as foreign capital investments. Interest rates must be determined by conditions in each of the countries.

I want to say, finally, that this plan that I suggest is not a panacea. I am not trying to resolve the difficult situation that confronts the United States in all its aspects nor in its totality.

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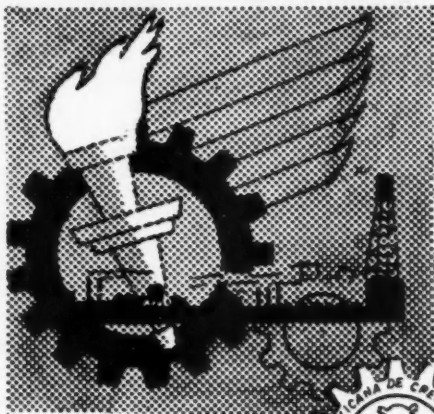
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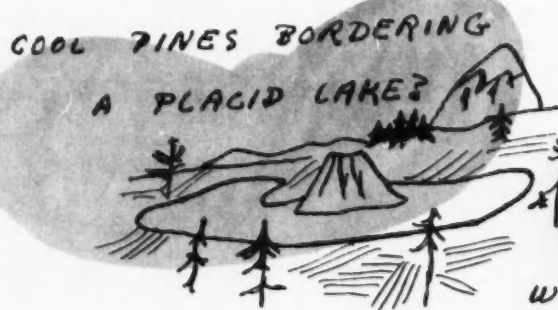
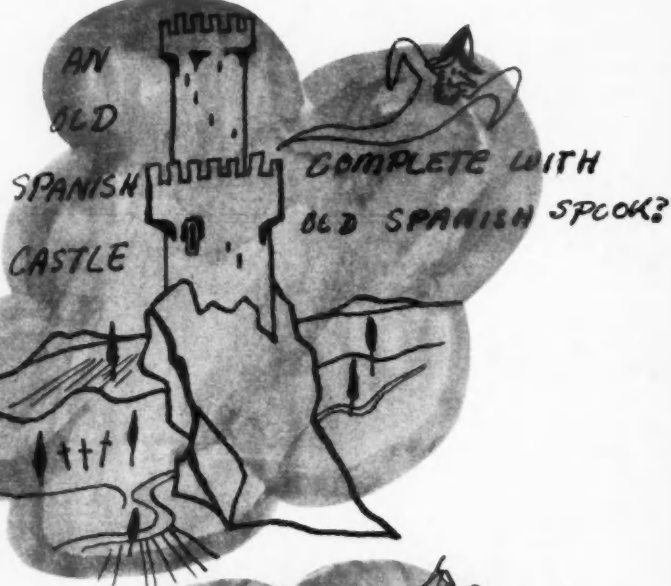
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